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ago, would probably have been liked by the majority of Americans if they had not heard that the French made fun of it.

American art was copiously, liberally, and, on the whole, intelligently fostered by Mr. Stewart. Huntington's large scene of "The American Court" would, perhaps, be the favorite of the greatest number of spectators. It represents General and Mrs. Washington presiding at a reception, and introduces sixty figures of revolutionary heroes and beauties of the time. By Church there is the great view of Niagara from the American side, some eight feet high by five in width; it is painted with a dash and freedom rare for Church. By Bierstadt there is a study of "Seal Rock," just outside the city of San Francisco, showing the natural arch in the cliff, like that at Capri or that at Eretat, and a gigantic breaker blown to powder as it lifts. James H. Beard shows portraits of two parlor dogs in a group.

The statuary includes several subjects which have made an immense stir in their time, and whose resting-place is known, perhaps, to few. Powers's "Greek Slave," one of six replicas made by the artist, represents a modern Greek girl captured by the Turks and exposed in a slave market at Damascus or Constantinople, nude, insulted, and haughty with the superiority of Christianity. Miss Hosmer's "Zenobia," walking through the streets of Rome in the triumph of Aurelianus, and crushed beneath her weight of Eastern jewels; Powers's two statues of "Eve," one before and one after the fall; and Randolph Rogers's "Nydia," or the blind girl feeling her way through Pompeii during the eruption, are popular and highly-appreciated works of sculpture in the collection. Of foreign sculpture may be mentioned two very decorative and elegant busts of maidens in white marble, heightened with gilding for the jewels and ornaments, by Aizelin.

The dispersion of the Stewart pictures calls attention anew to their purchase. In nothing was Mr. Stewart more characteristic. Every one knows his horror and his suspicion of being "used" in any way. One of the most prominent American paintings in his collection is "The Golden Hour," by Wm. Hart. Of its purchase the artist tells the following story, which also shows another gentleman, Dr. M——, in a most amiable light: "One day," said Mr. Hart, "there called upon me a gray-haired, fine-looking gentleman who ordered of me two paintings. After the preliminaries were settled he made the tour of my studio, in which I then had two large works, 'The Last Gleam,' and 'The Golden Hour.' 'Why don't you sell these?' he asked, 'to some of the great magnates? There is A. T. Stewart, now buying American pictures.' Of course I said I would be only too glad to sell them. 'I'll see what I can do,' he said. After he had gone I remembered that I knew nothing of my client—not even his name. That didn't trouble me, for if a man takes the pains to come to your studio and order pictures the presumption is he wants them.

"Not long after that, one very cold day, another respectable elderly man came to my studio. He did not announce himself, but said: 'I was told to come here and see a couple of paintings in your studio.' He was very much puzzled as to which he would take, but said he would take one and would send a friend around to decide which it should be. Then he suddenly turned to me: 'Do you know Dr. M——?' 'No.' 'He's a friend of

mine.' 'Then I should like to know him.' 'He's a great doctor.' 'All the more I should like to know him.' 'He saved my life once.' 'Then I should be delighted to know him.' 'He's very knowing in art matters, too.' 'That would be another bond.' 'I like you, Mr. Hart,' he said. Then he went away. His friend came, and 'The Golden Hour' was transferred to the gallery of Mr. A. T. Stewart.

"Meanwhile my orders were filled, but I had seen nothing of my fine old gentleman. Finally, one morning, in he came. He was pleased with his purchases, and gave the number of his residence to which they should be sent. But still no name. I was naturally curious. 'Mr. A. T. Stewart has been here,' I said. 'Has he?' 'He bought my "Golden Hour." 'Did he?' he answered. 'When will I get my pictures?' I returned to the charge, and related my conversation with Mr. Stewart, saying in conclusion, 'I'd like to know Dr. M——.' He did not answer, but with a few more words about his pictures left the room. I heard him go to the elevator, then suddenly a few rapid steps, and a head thrust in my door. 'I'm Dr. M——,' he exclaimed, and he was gone. Dr. M—— wished to do me a service, but he knew Mr. Stewart well enough not to allow me to know who he was. And, wisely enough, for, true to his instincts, Mr. Stewart had first to satisfy himself that there was no collusion between Dr. M—— and myself."

FLOWER-PAINTING IN OILS.

SEE that your design is well placed on your paper or canvas, not too high nor too low, nor on one side. Then block in in masses. Never begin by shaping carefully some single feature, else when it is alone you will probably find it is not quite in the right place and must be erased, and all your work will be lost. Make a rough dash or two to indicate certain marked points in the sketch, then one will tell the story on the other, whether they will come out right or not, and when you are certain of all it will be time for details.

If you are trying some flowers from nature, place them so that the light falls on one side of the study; seat yourself so that you see enough of the shadow side, and far

enough away to get full effect of light and shade. Put your lightest mass of color in full light, and see that the colors *are* massed, not sprinkled or peppered around all over the study. Do not place all the flowers looking toward you, but see the side and back of some. Do not make out every little stem and leaf to painful perfection, but let some of them get lost in the tangle. A little mystery is better, and suggestiveness is always pleasing.

Let the background set off the picture, not *be* the picture, and usually the colors in the study softly mottled together, with broad shadow, and not too brilliant tints to be spotty, will do this.

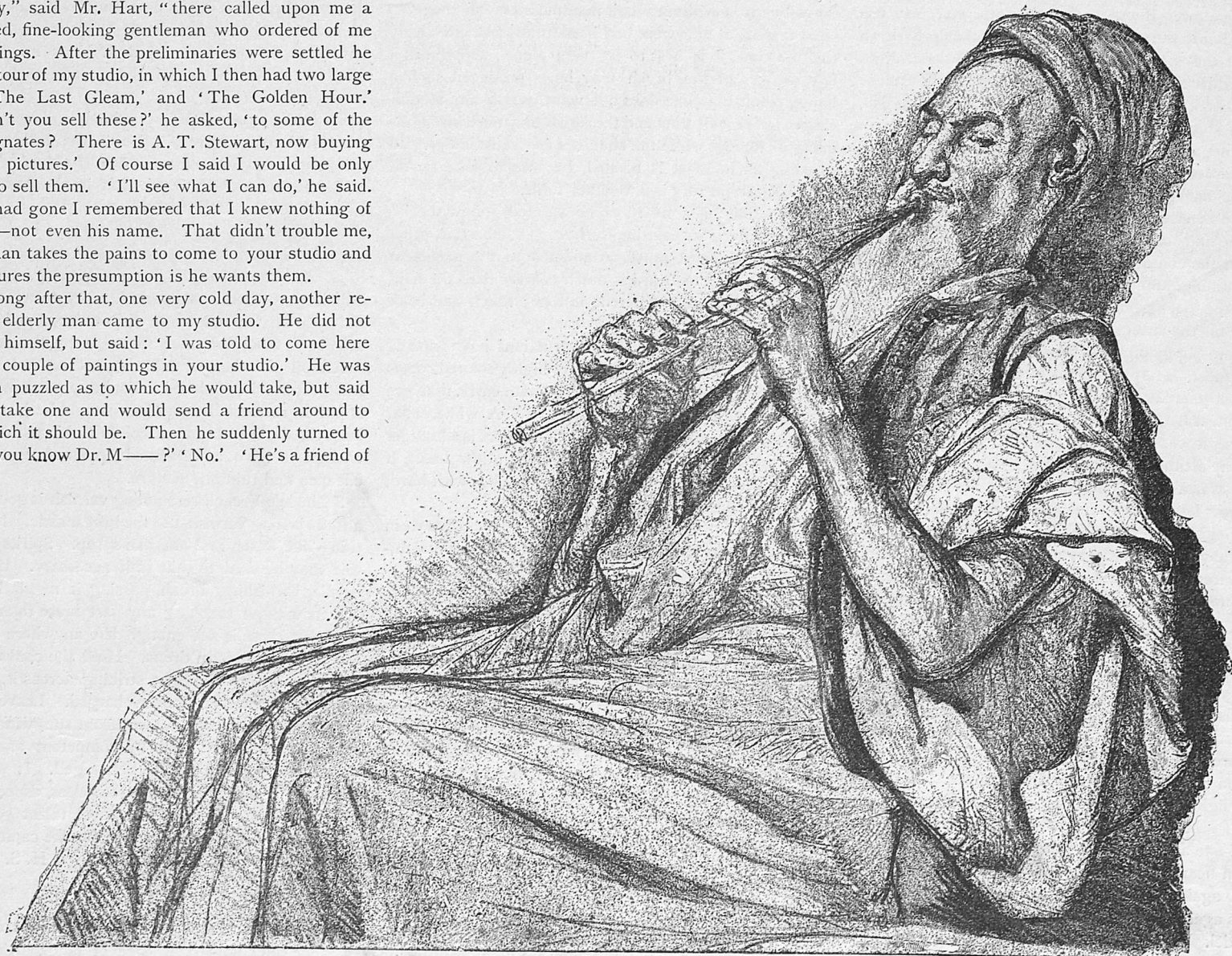
Keep your tints pure. Use brushes enough, and those that are large enough. Lose some of your little brushes. Your pictures will be better off. Forget each little part by thinking constantly of the study as a whole, and by trying for general effect. Do not leave out some that are away back in the shadow, but paint them so that it will seem as if you could reach away around the jug, or vase, or bunch, and pick them.

Study your shadow colors. Many amateurs simply intensify the local color, and never see the shadowy tint which is far more subtle. It is a help to read "Take this or that for such a thing," but only practice can teach the right proportions. Like Gail Hamilton's receipt for Boston brown bread, you must "Take—well, take enough." Careful work must tell you when you have enough. But there are certain helpful maxims which you can put up as guide-posts, and warning fingers, and critical reminders.

Keep the edges soft; do not put a nice little hard line around each petal and leaf. Paint shadows thinly; pile up high lights. Paint what you see. High light and deep shadow often obliterate both form and color. Paint from dark to light; never lay on high lights first. Paint even a white flower all in shadowy grays first. Paint directly; do not dab around in blind faith that what you seek will somehow rise up and appear to you out of the chaos. Study the harmony of the whole.

As to finish—that indefinable term—avoid extremes, but try to strike the happy mean between finnickiness and a mere impression.

E. F.



"THE SERPENT-CHARMER." PENCIL STUDY BY GEORGES CLAIRIN.